

APR 30 1923

The Classical Weekly

Published weekly, on Monday, except in weeks in which there is a legal or a School holiday, from October 1 to May 31, at
Barnard College, New York City. Subscription price, \$2.00 per volume.
Entered as second-class matter November 18, 1907, at the Post Office, New York, N. Y., under the Act of Congress of
March 3, 1879.
Acceptance for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized on
June 28, 1918.

VOL. XVI, No. 23

MONDAY, APRIL 23, 1923

WHOLE No. 446



Columbia University

In the City of New York

SUMMER SESSION

July 9 to August 17, 1923



Courses will be offered in many subjects in the different Schools of Columbia University, parallel and equivalent to those of the academic year, counting toward the degrees of A.B., B.S., A.M., M.S., Ph.D., LL.B., M.D., and various diplomas of Teachers College.

GREEK

Elementary Course (=Entrance Greek a)
Professor EUGENE TAVENNER

Xenophon (=Entrance Greek b)
Professor EUGENE TAVENNER

Greek Lyric Poets (College Course)
Dr. CLINTON W. KEYES

Greek Lyric Poets (Graduate Course)
Dr. CLINTON W. KEYES

LATIN

Elementary Course (For Beginners)
Mr. IRVING C. DEMAREST

Caesar, Gallic War (=Entrance Latin 3)
Dr. CLINTON W. KEYES

Vergil, Aeneid I-VI (=Entrance Latin 5)
Mr. IRVING C. DEMAREST

Cicero (=Entrance Latin 4)
Dr. JOHN E. BARSS

Prose Composition (=Entrance Latin 6)
Dr. JOHN E. BARSS

Prose Composition (For Teachers)
Professor WILLIAM STUART MESSER

Prose Composition (For the A.M. Degree)
Professor CHARLES KNAPP

Vergil, Aeneid (Advanced Course)
Professor GORDON J. LAING

Ovid, Metamorphoses
Professor CHARLES KNAPP

Roman Oratory
Professor GORDON J. LAING

The Roman World of Caesar, Cicero, and Vergil

Professor WILLIAM STUART MESSER

Teaching Latin in Secondary Schools
Dr. WREN J. GRINSTEAD

Demonstration Class in Beginning Latin
Dr. WREN J. GRINSTEAD

ANCIENT HISTORY

Ancient History (General Course)
Mr. ROY F. NICHOLS

Assyrian Archaeology
Dr. FREDERICK A. VANDERBURGH

The History of Greece
Professor DONALD MCFAYDEN

The Roman Empire
Professor DONALD MCFAYDEN

A good book is appreciated

For the past three years we have used **COLLAR AND DANIELL'S FIRST YEAR LATIN, REVISED**, and have found it well suited to the needs of our pupils. The presentation of subjects is orderly; the sentences for translation well chosen; the longer reading lessons interesting. This, together with the fact that fewer points of syntax than those usually presented in first year books are discussed, makes possible the intensive drill which is so desirable for beginners. Additional material, as interesting as it is extensive, is offered in the accompanying Teacher's Manual.

JESSIE E. ALLEN, Head of Greek and Latin Department
High School for Girls, Philadelphia, Pa.

Ginn and Company

70 Fifth Avenue, New York

The Pupil Who Plunges Into Caesar

with only a half-baked knowledge of the syntax he should know usually dislikes his second year work and seldom does it well. In the conventional edition of Caesar these principles of syntax are only briefly touched upon and are usually put at the back of the book for reference.

In Place's *Second Year Latin* the author has presented twenty pages at the beginning of his book containing six Introductory Lessons. These are devoted to the principles of syntax which are outside first year work—the dative of purpose, the dative with compound verbs, irregular verbs, subordinate clauses in indirect discourse, etc. The use of these is illustrated in interesting short anecdotes.

*With this presentation the pupil advances
into Caesar with interest and confidence*

PLACE'S SECOND YEAR LATIN

By PERLEY O. PLACE, Litt.D.

Professor of Latin, Syracuse University

576 pages

Richly illustrated

Price, \$1.68

AMERICAN BOOK COMPANY

NEW YORK

CINCINNATI

CHICAGO

BOSTON

ATLANTA

The Classical Weekly

VOL. XVI, No. 23

MONDAY, APRIL 23, 1923

WHOLE No. 446

WHEN GREEK QUOTES GREEK

It is truly surprising how many well-informed persons picture the customs and the costume of the modern Greek at home as unaltered replicas of the ancient Athenian or Spartan. The mistake arises, I suppose, from the emphasis placed by our Schools upon ancient history and their neglect of the modern. When we are told that there are newspapers in Greece, their incongruity strikes us as sharply as if some one were to tell us that in ancient Greece 'pants' were worn with the chiton. But modern Greece *is* incongruous. For example, the language is the language of Plato and the New Testament; but its vocabulary now serves the needs of modern journalism.

St. Paul's characterization of the ancient Athenians might have led us to suspect that, if such natures should ever be exposed to the contagious germ of journalism, the disease would appear in a virulent form. But even his description of their gossiping curiosity could hardly have prepared us for the actual situation. Think of twenty-seven daily papers in Athens alone! The number was accurate when I last counted. Such hot-house plants as these, however, thrive for so short a time that I do not vouch for the accuracy of the figure to-day. Political frosts intermingled with financial blights occur too frequently to permit permanence to all of them. But births are as numerous as deaths. If one paper's group of supporters dissolves, with equal facility another group rallies to a new battle-cry—and a new paper.

Among the few Greek papers that have survived the storms of as much as a quarter of a century stands the *Hestia*, a name pronounced like *Esteeya*, that means *Hearth* or *Home*. It is very like the others in form and content. But it enjoys the reputation of being one of the few edited with real ability. Its wide circulation has been indicative both of its quality and of what the better classes in Greece could appreciate. I have used it as the basis for most of the observations contained in this article.

Like other Continental journals, the *Hestia* differs greatly from the mammoth English or American newspapers, most noticeably in size. The maximum number of pages is four; that is, the paper consists of a single sheet folded and printed on all four sides. The regular issue is but two pages, or a half-sheet. The next noticeable difference is the scant space given to advertisements: the few that are printed are segregated in two columns at one side of the page. We find no sport columns, no funny columns, not even in the Sunday paper. As a matter of fact, the Sunday paper is no whit different from the week-day issues. In Greece, Sunday is a day for being away from home, not for re-

maining indoors and reading. It is really the one day on which you would be surprised to receive a paper of more than the minimum two pages.

Further contrasts are provided by the contents and the manner of their distribution. In the regular two-page daily most of the front page is devoted to editorial comment; we find one leader of about two columns, another of less importance occupying half a column, and numerous brief paragraphs. These rarely concern themselves with social, economic, or religious questions. Traditionally there is but one question of the day for Greeks—politics, foreign and domestic politics. That part of the front page which is not devoted to editorial discussions of politics is given over to advertisements, theatrical announcements, communications, and literary contributions. I have been amused to observe how gentlemen in the Clubs pick up a paper, sink into a comfortable chair, glance at this front page, and immediately turn to the back page for their serious reading. For the back page is wholly given over to the news; and this again is exclusively political news. Crimes are never featured; they are rarely mentioned. Burglars and divorcees receive no notoriety from the Greek press. It is not that these crimes do not take place. The reason is that the political questions are so much more exciting. Other matter is simply crowded off the page by what passes for news, but is liable to be only rumor, telegraphed from London, Paris, Rome, Constantinople, and, occasionally, Washington. This news the modern Greek devours with a voracity that the average American reader displays only for the sporting page. He does not have to be enticed by glaring headlines; his biggest type is not an inch high.

The special peculiarity, however, of the Greek newspaper in which I have been interested is the prominence among the historical and the literary allusions which appear in every department, including the news columns, of the ancient Greek influence. It would not be far from the truth to say that Greek newspapers allude to nothing but the Greek Classics (including ancient history and legend). There are, of course, Biblical allusions, but they are relatively few in number. Rome contributes hardly anything. In several years I have noticed only a single reference to Roman literature or history, and that was a parody of the one Vergilian line which Hellenes and Philhellenes most dislike and Hellene-haters love to quote: *timeo Danaos et dona ferentes* (Vergil, *Aeneid* 2.49). The parody occurred in an article which severely censured the modern Greeks for their disrespectful attitude towards the statuary that adorns Athens to-day. The

writer substituted 'statues' for 'gifts' and flung out, 'Fear the Greeks even when bringing statues'.

Our American traditions are the descendants of ancestral traditions in so many modern nations, and theirs, in turn, the heirs of Rome through so many centuries following the ancient Greek that, although classical allusions still hold a conspicuous place in our papers, the Greek tradition far from monopolizes the field. In contemporary Greece, however, while Italian and French influence upon the arts and literature is overwhelming, it would appear from the newspaper that the educated gentleman's mind is in immediate contact with no other line of tradition than his own. And even here, as he ignores Rome and all that comes from Rome, so in large measure he ignores his own medieval legends and draws directly upon the treasure-house of his Classics. From our point of view the field may seem limited; but to one who devoutly believes himself the descendant of Pericles and Alexander the Great the names of Bismarck and Napoleon are unnecessary. For present purposes he finds rich enough the elder traditions of his own race. When a Greek quotes, he quotes Greek, classical Greek: Homer, Euripides, and their kind.

Euripides has been resurrected by Gilbert Murray for multitudes of English readers; but Euripides can hardly be called a household name like H. G. Wells. Even in Greece to-day, as one travels through the villages and hears the modern peasant's contemptuous references to his pagan ancestors, the question inevitably arises, "What's Hecuba to him or he to Hecuba?". There seems to be no possibility of contact between the Greek peasant and any newspaper allusions to Euripides. There would not be if it were not for the village schoolmaster, or other wise man, who, after the papers arrive, reads them aloud in front of the village café, and interprets them to the same inquisitive minds that struck the attention of St. Paul in the Athenian metropolis. Thus by proxy even the peasants are taught to understand 'highbrow stuff'; urban readers are expected, as a result of their education, to appreciate such allusions.

The Greek parallel to Horace's oft-quoted *Dulce et decorum est pro patria mori* (Carm. 3.2.13) is Homer's 'The one best omen is to defend your country' (Il. 12.243). Every Greek school-boy knows that the initial letters of the Greek words in Homer's line were engraved on the ring which the bearer of secret despatches between Constantinople and Durazzo carried for identification in the eleventh century days of Basil, the Bulgar-Slayer. The modern Greek editor never quotes Horace, but this Homeric line is one of his favorites, especially when political auguries are his theme. And, as will appear, Homer is to-day, as he has always been, the constant treasure-house upon which all Greek writers draw. But a similar sentiment expressed in two words in the Hecuba of Euripides (569)—'decorously to fall'—has also become a favorite quotation. A Turkish newspaper in Constantinople recently drew a contrast between the courage of the last Greek Emperor at the time of the capture of the

'Queen of Cities' and the cowardice of its recent Turkish rulers. The editorial comment of a Greek contemporary was written under this Euripidean title 'Decorously to Fall'. Its concluding sentences run as follows: 'The article of our distinguished contemporary is not entitled "Decorously to Fall", but this is nothing to worry about. The best of us are often unfortunate in our titles'.

These same Euripidean words reappear most startlingly on other occasions. I vividly recall the description of the suicide of one young man of whom the newspaper wrote that 'he died like a gentleman and "fell decorously" like some hero in an ancient tragedy'.

It was Euripides also who furnished the peroration to the editorial paean raised at Easter, 1919, shortly after the occupation of Smyrna. A column and a half of unrestrained exultation written on the text, 'Christ is Risen. So too has Risen again our Country', ended with the famous lines with which more than one of the great dramatist's tragedies closed (e. g. Medea 1415-1419); but on what a different note from the modern editor's!

'On Olympus Zeus keepeth his treasures untold;
Unhoped for their gifts Gods bestow manifold;
But man's fond expectations God doth not fulfil.
In ways unexpected God worketh His will'.

Similarly, when Mr. Zaimes was forced out of his position as President of the National Bank, our editor found in Euripides his version of 'Hold, Enough!', and, quoting from the Iphigenia among the Taurians (1008), with but a change of gender to fit the case in point, repeated Orestes's words, 'His blood's enough'.

If Euripides is now as always the most quotable of 'The Tragic Three', when it came to the celebration of Victory Day in 1920 there was only one play preserved from antiquity in complete harmony with the patriotic sentiments of the occasion. The revival of Aeschylus's Persians in the half-ruined Theater of Herodes Atticus was apparently one of the most appreciated parts of the program. There were, of course, those who failed to see any merits in the old play. One of these put into print his complaint that 'Aeschylus must have had some sinister influence upon the papers; else they would have told the truth about his futile drama'. The significance of the performance, however, was not lost to the humorist who contributed the following comment:

'Aeschylus might conceivably have imagined that his Persians would be produced in Athens 2,376 years after its première. Poets of our own days imagine as much for their own works and they are no Aeschyluses. But what he certainly could never have imagined is that in the course of this long stretch of time an ambassador from Persia would come to live in Athens and would one day be an admiring and applauding spectator. Times change. We are on the friendliest terms with Persia. Her ambassadors are not here to demand earth, water, and salt. Moreover, they know that, even if they demanded them, these articles would be very difficult to find. Earth is sold by the foot; water has not yet been brought from Stymphalia; and all the salt has been taken by the Internal Revenue Officers. Wherefore the descendants of Xerxes will have to confine their interest in the descendants of Aeschylus to applauding their ancestors as they move upon the stage'.

[The presentation of the Persians gave one enthusiastic writer an opportunity to develop a glowing picture of possible future revivals of ancient Greek drama on Greek soil. This was written by one who signs himself Pavlos Nirvanas. His real name I do not know. His daily contribution to the Hestia, under the caption 'From Life', is almost the only literary material published by the Hestia. Whether his approach be serious or humorous, he constantly draws upon antiquity for his illustrations and as a result classical lore often finds itself in strange company. One of his contributions, entitled 'Heads', begins with this sentence:

'There is no spectacle more affecting than that of the heads you see lined up in a barber's shop striving to become "beautiful in the outward parts" and not "the inward parts", as Plato <Phaedrus 279 C> wished it'.

The article develops into a skit on sights in a barber-shop. No element of modern civilization has kept the spirit of its Greek progenitor more purely than the barber-shop. Possibly this is why the tonsorial essays of Nirvanas contain so much classical allusion. In this particular skit he continues as follows:

'... All those glances that are shot from the depths of the mirror and seem to caress in space some invisible masterpiece—the head, for example, of the Hermes of Praxiteles—do not really behold the masterpiece you imagine. It is merely head facing head in the mirror—in other words, facing the wonder of itself; and it is seized with the same reverent admiration that overwhelmed Narcissus as he knelt above the spring. The heads in the barber-shop, of course, are not excessively reminiscent of the head of Narcissus. There are heads with three hairs, etc. . . But there is also the boy with the golden cataract of curls which old Socrates would have been happy to fondle'.

Another barber-story of recent date most appropriately has for its title the classic phrase, 'On the Razor's Edge' (compare Herodotus 6.11). Nirvanas tells of a certain tonsorial artist who took such pride in his art that, when a practical joker insisted that it was he who had last operated upon his hair, the sight was more than he could bear and he attempted suicide. Says Nirvanas,

'... The joke was pushed even "to the razor's edge". For, if Praxiteles had been suddenly shown as his work any of the statues that adorn modern Athens, he could not have been thrown into deeper despair'.

Again, if Nirvanas takes up the subject of 'Fire', he speaks easily of the time when Prometheus stole fire from Olympus. If his theme is an elopement, Prometheus Loosed is parodied in 'Eros Loosed'. His burlesque entitled 'The Air Trade', which has naturally no connection with Sinclair Lewis's *Free Air*, ends with a parody of the first line of Pindar's First Olympian Ode, 'Best is air and flaming gold'.

The death of young King Alexander presented a serious problem to all would-be eulogists possessed of any conscience. Little inspiration could be drawn from the life of the 'sporty' young monarch. Nirvanas tactfully, and poetically, but, to our taste, too effusively, turned his eulogy into an apostrophe to Ideal Youth; and found it symbolized in the famous grave-monument of Dexeios.

The death of another monarch, Nicholas I, King of Montenegro, offered Nirvanas a better opportunity for classical allusion, which he was prompt to use.

'King Nicholas shepherded his heroic people like an Homeric monarch. He was their King, Warrior, Judge, and Troubadour: in one word, their King-Father. . . He would bring together at his court during the long winter nights the rhapsodes of his race and there would sing to the accompaniment of the national lyre the "brave deeds" of Tsenagora. . . He died in exile, deprived of his crown, country, friends, and, alas, his dreams. Only a Sophocles could properly describe his royal tragedy'.

Homer and the tragic poets make their contribution also to one of Nirvanas's more frivolous articles, on Magicians. This subject he broached in the following sentences:

'Apollo has never endowed me with any of the prophetic gifts with which since the time of ill-fated Cassandra he has never ceased to endow his favorites. . . A miracle is certainly a fine thing. Yet the only persons who are helped by a miracle, apparently, are others than those who perform them. Miracles never help the miracle-workers. The physicians "who while saving others are full of sores themselves"¹ are an old and stereotyped tragedy. The prophets have never succeeded in prophesying "anything good or useful"² for themselves. The Pythias and the Sybils in the ancient temples never, to the best of our knowledge, derived any personal happiness from the practice of their art. Not even the lowly candle-lighters in modern Churches would desire to change places with them. The most noted seers, a Tiresias, for example, were poor unfortunates, pitiful blind men, whom we see in the ancient tragedies roaming from place to place and revealing to others the dark paths of Fate, while their own path even at noonday they are unable to pick out, and, poor wretches, are dragged along by an even more wretched guide, or else, alone, with a staff grope their way through the dark. And yet, as old Homer tells us³, they know "the things that are, that have been, and shall ever be". Utter ignorance were better!'

These samples of the classical atmosphere that pervades the literary columns of the Hestia would not of themselves prove that classical allusion is habitual with the modern Greek newspaper. You might expect as much from the Greek of literary tastes. What of the editorials, the correspondence, the news articles? That is a more serious test. Well, here is what one finds.

Out from the mêlée of the political battle waged with particular intensity in these latter days and evoking for editorial headlines every abusive superlative in the language there gleam now and then daggers drawn from very ancient sheaths. When the defeat of Venizelos brought back to power Constantine and his friends, it is well known how there returned to University professorships a number of men who had been removed by the Prime Minister because of their refusal to support the government, or, I ought rather to say, their treasonable attitude in time of war. Their friends referred to these years spent *in absentia* as

¹Nauck, *Tragicorum Graecorum Fragmenta*, page 545. 1071. Instead of this Euripidean quotation, we might have expected citation of St. Luke 4.23, 'Physician, heal thyself'.

²Compare II. 1.106—108.

³II. 1.70.

'the three years' night'. Our Liberal newspaper discussed their reinstatement under the title, 'Their Epimenidean Slumber'. For most of us, I suspect, old Rip Van Winkle has displaced his famous Cretan prototype. But, to a Greek newspaper editor, Epimenides, the Cretan compatriot of the great Prime Minister, is still, after the lapse of so many centuries, the only appropriate sleeper with whom to compare the dormant professors.

When the Gounaris party defeated the Liberals, and then, after all their denunciations, proceeded to pursue identically the same foreign policy, the new Opposition found itself facing a dilemma. Either it had to support the hostile party in power or else it had to betray the cause for which it had given its lifeblood. The Hestia's editor did not hesitate in his advice. Choosing the title 'Baser Than Even Herostratus', he wrote as follows:

'... Herostratus burned down the temple of Ephesus to win a deplorable renown. But he had not himself built the temple of Ephesus. We will not be baser than even Herostratus and destroy the work which with so much effort we have brought to completion'.

These words were written in the days before the Treaty of Sèvres had been discarded by the Powers, in a happy optimism that troubles were nearly over.

When this ill-fated treaty was brought up for revision, the treatment it was receiving reminded the Greek editor of Penelope's classic weaving. Under the title, 'The Web of Penelope', he writes

'The fact that the treaty of Sèvres is being revised because the conquered refuse to accept its terms establishes the bad precedent of weaving and unweaving treaties after the fashion of Penelope's web, and sanctions the theory that decisions are never to be altered when great nations are involved, but when small nations are concerned they may be altered according to the circumstances'.

It will be remembered that for a time the London negotiations on this subject were confided to the hands of Mr. Kalogeropoulos. England and France did not welcome the presence of Mr. Gounaris. The latter's efforts to head the delegation, despite the opposition of the Powers, were later crowned with success. But in their initial stages he was derided by the Opposition press in such language as this: 'Mr. Gounaris has definitely made up his mind to attempt the Argonautic expedition in order to secure the Golden Fleece of Recognition at the hands of the Powers'.

The minor editorials have no less classical coloring. If the news comes in that plans are being discussed for turning Mt. Olympus into a pleasure-resort, our Greek newspaper comment takes this form:

'The venerable abode of the gods, the seat of The Twelve, the holy mountain which shook to its base whenever Zeus, father of men and gods, felt irritable and wrinkled his "cyanean" eyebrows, old Olympus that Homer sang of and the Klepht ballads celebrate, is bidding a last farewell to its ancient poetry. The modern Prometheus is climbing to its summit, not to steal Heaven's fire, but to bring his own, the perfect light of civilization. In brief, a company has been organized to develop Olympus's attractions. Cog railroads, hotels, casinos, villas, theaters, parks—every sort of attraction unknown to its ancient in-

habitants—are planned for its holy summits. No one knows what will be the attitude of the old gods toward the new gods. However, it is not beyond the realms of possibility that in the near future we may see Hermes at the Casino directing the roulette and Aphrodite keeping score for the rouge et noir. As for cloud-gathering, loud-sounding, high-thundering, lightning-hurling Zeus, we are sure he will thoroughly enjoy himself. No longer will he be obliged to depart from Olympus and turn into a shower of gold, a swan, or a bull, in order to meet his sweet-hearts. Leda, Danaë, Europa—they will all come to him of their own accord, by the cog railroad. The only person missing will be the modern Homer to sing the new glory of ancient Olympus'.

I wonder if such parody of classical legends is possible anywhere outside of Modern Greece!

The recurring complaint against profiteering and high prices during the War was finally registered in figures which went to prove that Greece had suffered more from this particular evidence of the visit of the god of war than most other nations. The philosophic comment of the Hestia on these figures was this: 'Greece has always kept the habit expressed by Glaucus in the Iliad, "Ever to be the first, preeminent over the others"' (Il. 6.208).

The Greek government made some very unsuccessful efforts to regulate prices. In the language of the Hestia the government

... cut the Gordian knot with one stroke of Alexander the Great's sword; but the victory is Cadmeian <under Roman influence we of the Western world say Pyrrhic>: one more victory like this and we are lost, gentlemen of Athens'.

An anonymous poem, preserved in the fragments of a lesser orator of the time of Demosthenes, names Oropos, a border city of Attica, as the classical home of profiteering. Erudite classicists here and there in other lands may remember the report; but in Greece the notoriety of Oropos has been kept green enough to be referred to in this newspaper paragraph: 'To-day Oropos no longer has a corner on profiteering. The whole world is now, alas, another Oropos' (Dicaearchus 1.7, 25).

Instead of mixing their metaphors these brief comments often mix their allusions so successfully that the shades of Pythagoras, Homer, and St. Matthew (Matthew 12.34) may preside over a single sentence. For example, in caustic comment on the first public utterance of Mr. Gounaris, when he began that electoral campaign which defeated Mr. Venizelos, our Liberal Hestia wrote this line: 'The master has spoken; the bulwark of his teeth could not hold back the overflowing abundance of his heart'.

During the early summer of 1919 some of the most important Royalists were brought to trial for implication in the murders by gunmen or 'Reservists' on December 1 and 2, 1916, the so-called 'November Scenes'. The Public Prosecutor, as reported in the press, warming to his argument on one of the final days, likened the murderers themselves to the stake, and the defendants before him to Odysseus and his men who moved it and bored out the single eye of the giant Cyclops. Those responsible for the giant's loss of sight were the ancient warriors who wielded the stake (in Greek, *daulos*);

those really responsible for the outrages three years before were 'the men higher up', the ringleaders of the plot (in Greek, *dolos*); the pun drove the likeness home to the jury.

Other trials in 1920 endeavored to fasten the responsibility for the surrender of the Fourth Army Corps and the betrayal of Eastern Macedonia to the Bulgarians upon the government headed by Mr. Skouloudis. General Dousmanis, as Chief of the General Staff, was also put on trial. Many found it difficult to believe that this able soldier could have been a traitor. The Hestia might have reminded the nation that such contradictions were unfortunately and disastrously characteristic of the ancient history of the race. Instead it compared him with one of the outstanding examples, General Pausanias, of Sparta.

'The history of all nations, ancient, medieval, and modern, brings to view many figures of men who for a while deserved laurel-wreaths and then deserved hanging. From our own history we would remind General Dousmanis of Pausanias, the victor of Plataea and other famous battles, who was afterwards condemned to death for betrayal of his country to the Persians; and his own mother placed the first stone in the door of the Brazen House where he had sought asylum and began the wall that condemned him to death by starvation'.

Mr. Venizelos, of course, has been constantly compared with the great figures of the past. Royalist papers have searched the ancient annals for instances of truly Iscariot wickedness with which to liken him. His Paris assassins were hailed as modern tyrannicides, a new Harmodius and Aristogeiton pair. But the Hestia, being a loyal Liberal journal, has sought its comparisons among the heroes. On the day of his greatest triumph, when the Panathenaic stadium in Athens thundered with applause to greet his entrance, the Hestia's leading editorial built upon Plutarch (Themistocles 17) this picture of the triumph of Themistocles after the Persian wars:

'Two thousand years ago in another stadium, down there in the lovely valley cooled by the tender embrace of the Kladeos and the Alpheios, the people from all over Greece, one great day, filled the tiers of seats, waiting for the sports to begin. Jumpers, runners, discus-throwers, wrestlers, charioteers—all were ready to leap into competition for the Olympic olive. The barrier fell; the contestants hurried to the track; the spectators held their breath. Suddenly the games were halted; the runners stopped where they were; the massed spectators moved like the ocean waves when the wind blows strong. A shout of applause arose from thousands of throats and set the air aquiver. A man had appeared at the gateway of the stadium and was passing through. The man was Themistocles! The victor of Salamis, the man who had saved Greece from the Barbarian invasion! He was back from the struggle in defence of his country's altars and homes, his brow wearing many a laurel wreath. But this spontaneous ovation made him turn to those about him and say with childlike emotion, "To-day I am reaping to the full the harvest of my toils in behalf of Hellas".'

This fanciful elaboration of Plutarch's brief picture of the ancient scene is given in order that the story may be told over again in the same words, but with the substitution of the name of Venizelos for that of

Themistocles. And in place of the words that Plutarch puts into the mouth of Themistocles the editorial has the following:

'... We do not know what the new triumphator said at this supreme moment to those about him. But that tear which rolled from the corner of his eye clearly repeated the words heard two thousand years ago in the stadium of the holy Altis, "To-day I am reaping to the full the harvest of my toils in behalf of Hellas".'

The other participants in the Venizelist demonstration were described in equally flattering language, especially

'the sun-burned Olympic victors who had just set free enslaved Hellas with the weapons he had put into their hands, calling upon them in the ringing words of Aeschylus <Persae 402>, "On, sons of Greece, advance! Set free your native land"'

This Victory Celebration moved the most noted poet of contemporary Greece to write to the Hestia that the scene at the opening of the modern Olympic games in the Athenian stadium which he had commemorated in verse was 'as little comparable to this later spectacle as the architectural pattern called the meander is to a rhapsody of the Iliad'.

The defeat of Mr. Venizelos's government in the 1920 elections revived in the press of the world at large the famous story of the ostracism of Aristides. No other version that I have seen is so piquant as that contained in a communication to the Hestia

'... A man was boasting that he had voted against Venizelos. When asked his reason for making this use of his political rights, our good fellow-citizen replied, "Brother, I couldn't stand hearing day and night how great a man Venizelos is. It got me here". And with his fist he smote upon that breast of his which the statesman's greatness oppressed. "Let him stay out for two or three months. Then I'll vote for him again and take off my hat to him". The old compatriot of Aristides, when he brought his *ostrakon* to Athens, made no promise of future repentance. History repeats itself, but with some progress in the interval'.

The year 1921 was the centenary of the outbreak of the Greek Revolution. During the preceding years the newspapers were filled with proposals for various kinds of memorials. That of the poet Dhrosines drew largely upon the past for its sentimental symbols. He suggested that an Unknown Revolutionist of 1821 be buried in one tomb with an Unknown Soldier of 1921. This tomb he would locate at the entrance of the stadium in Athens. The two coffins would be made of cypress wood from Constantinople. The grave would be strewn or covered with earth taken from the Mound at Marathon under which were buried the Athenians who repelled the Asiatics in 490 B. C. The memorial shaft itself would be a massive unhewn block of stone from the cliff above Thermopylae, the pass where the Three Hundred Spartans died at their posts. In addition to the monument Dhrosines urged the establishment, or rather the resurrection, of an Academy worthy of Greek traditions; 'Roumania, Serbia, and Bulgaria have had Academies functioning for decades; yet they have no Plato for ancestor!'.

I have selected the foregoing materials from my reading of the *Hestia* in the last few years. They give a just impression of the quality and the frequency of the modern newspaper's references to the classic past. Most of them are brief. As one contributor put it, the limited space available in a Greek newspaper 'excludes all articles that are not written with Thucydidean brachylogy'. This hard fact is ever in conflict with what Nirvanas once called the 'Tantaleian thirst for news' among the Greeks. It is really surprising that any space at all is left for allusion to the ancients. But perhaps the old legends and history are so well remembered that the reference actually saves space. Strange as it may seem to an American, the unadulterated Greek allusion may be of practical value to the Greek newspaper editor. At all events, when such a Greek quotes, he invariably quotes Greek, classic Greek.

BROWN UNIVERSITY

KENDALL KERFOOT SMITH

ADDITIONAL EVIDENCE OF THE SUPERIOR QUALITY OF LATIN STUDENTS

Having been asked to present a paper, at the 1922 meeting of the Minnesota Education Association, on the subject, *The Objectives of the College Teacher of Latin*, the writer, newly-come to Minnesota, sought an answer to the question, What is the relative quality of the students now taking Latin? Are they better or worse than the non-Latin students? It was felt that the grade of students with which a College teacher in Latin is working should shape very materially his objectives.

For an answer to my question, I made three studies.

(1) I studied the students taking College Latin, i. e. Latin above Vergil, at Carleton College, February to June, 1922.

Of these students 41 % entered Carleton College with 4 years of Latin, 18% with 3 years, 35% with 2 years, 6% without any Latin.

The High School index¹ of these students showed 18% A's, 76% B's, 6% C's as compared with 7% A's, 48% B's, 42% C's, and 3% D's in the class of 1925.

The College index of these students showed 41% B's and 59% C's. C is the quality average required for graduation.

Clearly, these students, both in their High School records and in their College work, were considerably better than their class average.

(2) I studied the 312 Freshmen who entered Carleton College in September, 1921.

Of these 312 students, 200 brought Latin units, as follows: 30 presented for entrance 4 years of Latin, 11, 3 years, 128, 2 years, 31, 1 year.

Subtracting the last item, 31, we see that 169, or 54% of the entire class, had had at least two years' study of Latin before entering, which was to me a

surprising showing in view of the current talk that 'nobody is taking Latin anymore!'

Of these 312, only 22 made A as High School index. These were obviously students of very high quality. Of the 22, 17 presented 2 or more units of Latin.

Here again the figures support the assertion that the students of Latin are among the very highest and as a group considerably above the average of a Freshman class. Let us glance at the bottom of the class. Of the 16 dropped at the end of the semester for poor scholarship only 3 had had any Latin!

The educational study² which I made of that class last fall attracted the interest of several Schoolmen of the State, among others, Professor Roswell C. Puckett, Principal of the Junior-Senior High School of Mankato, who sent me an interdepartmental study of the grades made in the first quarter of 1921-1922 (September 10-November 10, 1921) by pupils of his School. He too had made a comparative study of grades, and, although he mentioned no particular interest in Latin, his report furnishes my third group of argumentative figures.

(3) Mankato High School Report, First Quarter, 1921-1922.

The total number of students of Latin in the first quarter of 1921-1922 in the High School, Mankato, Minnesota, was 111.

Their grades for the quarter were as follows:

A +	A	B +	B	C	D	F	FF
4	24	40	31	9	1	2	0

The 28 students who received a grade of A or A+ constituted 25% of the whole total of students of Latin (111). The 2 students graded F or FF constituted but 1.8% of the whole group of Latin students.

I append the ratings in other subjects with approximately the same number of students:

	Number of Students	A or A+	Percentage of Total	F or FF	Percentage of Total
Biology	122	15	12.3	21	17.2
French	102	16	17.6	1	.9
Geography	112	8	7.1	13	11.6
Physics	97	15	15.5	1	1.0

The median grade of all the Latin students was B+. Latin was the only subject in this High School which had so high a median. Professor Puckett pencilled on the margin of his report the question, "Better grade of students electing Latin?". The figures seem to warrant an affirmative answer.

These three studies, while neither extensive nor conclusive, justify our belief in the superior quality of our students of Latin, and invite additional investigation.

CARLETON COLLEGE,
NORTHFIELD, MINNESOTA

WENDELL S. BROOKS

REVIEWS

Euripidean Fragments. Emended by Richard Johnson Walker. London: Burns, Oates and Washbourne (1920). Pp. 52. 7 sh., 6d.

¹High School vs. College Grades. A Study of the Carleton Freshmen. *The Minnesota Teacher*, November-December, 1921.

²The High School grades [of each student were averaged, and this average was designated roughly by a letter, A (90% or above); B (80-89%); etc.

This little book contains emendations of about two hundred of the fragments of Euripides. It was written during a sea-voyage and in the Argentine Republic under circumstances of isolation and complete detachment that were exceptionally favorable, the author says, to concentration and reflection. The only classical books that he had at hand were Nauck's *Fragments of the Greek Tragic Poets*, Kirchhoff's *Euripides*, and a Greek-Spanish lexicon.

Mr. Walker is well acquainted with the laws of corruption of texts, and has remarkable ability in suggesting new readings that might have been corrupted, in accordance with these laws, into our present text; but this cleverness and readiness in conjecture lead him to make some emendations that are unnecessary, others that involve extensive and radical changes, and still others that are hard to understand and translate. His conjecture γυναιχ', οὐδ' ἄμυν, for γυναικείων γάμον (Frag. 111) is a good example of a kind of emendation that is common with him. Some of his conjectures will no doubt meet with acceptance, e.g. ἐκούσαν for θέλουσαν (Frag. 68), εἰ' οὐ for εἰ τοῦ (83), μὴ for ἀλλ' (101), and ψύχη (sic!) for οὐχ ἡ (271). On the other hand, it is perhaps to be expected that in any such collection of emendations a large number will be rejected. First among these must be mentioned those that arise from the editor's lack of knowledge of grammatical usage. For example, he emends Frag. 129, ὦ παρθέν, εἰ σώσαιμι σ', εἴσῃ μοι χάριν; to ὦ παρθέν, εὖ σώσαντί σ' εἴσῃ μοι χάριν; because he thinks that this form of the conditional, εἰ with the optative in the protasis and the future indicative in the apodosis, is "clearly impossible". But this construction is familiar; the reading of the text is supported by Homer, *Il.* 9.388, 20.100; Thucydides 1.121.4; Isocrates 2.45; and other examples too numerous to mention. Even more common is the use of εἰ with the optative after the *present* indicative, especially in maxims and universal statements (compare Homer, *Od.* 7.52, 8.139; Herodotus 1.32; Thucydides 1.120.3), and yet the editor, because unaware of this usage, changes an optative to an indicative in Frag. 212, though the text, as it stands, is perfectly satisfactory. He gets rid of a similar use of the optative in Frag. 163 by emendation, and it is evident that he feels uncomfortable about the optatives in Fragments 93 and 176.

Mr. Walker makes another grammatical mistake in using ἔστε with the indicative instead of the subjunctive with ἄν in his emendation of Frag. 150, where the action referred to is in the future. Yet he tells us that he feels "a sense of self-satisfaction with regard to this emendation".

In Frag. 196, verse 5, he can not justify the use of the negative μή with λυπούμενοι, he says, and for that reason he proposes the reading ὡς ἡκιστα πῃ λυπούμενοι. In meaning, the question τί δὴτα οὐ ζῶμεν ὡς ἡδιστα μὴ λυπούμενοι; is equivalent to the exhortation ζῶμεν ὡς ἡδιστα καὶ μὴ λυπώμεθα (compare Aristophanes, *Lysistrata* 1103; Plato, *Protagoras* 311 A; Xenophon, *Memorabilia* 3.1.10), but in the form in

which the sentence is written the participle λυπούμενοι takes μή because it expresses characteristic, characteristic μή coming under the head of generic μή. Emendation here, as in so many other places, is altogether unnecessary. One realizes that the editor's separation from books and especially from grammatical works was not an unmixed blessing.

Great changes in the text are made without hesitation, sometimes for very slight reasons. If a verbal jingle offends Mr. Walker's ear (Frag. 231), or if a particle is out of place (Frag. 198), he is willing to make a radical alteration in the whole line. Fragment 248 undergoes so extensive a change that it is hardly recognizable in its emended form. Nevertheless, he says of it, "These emendations seem to me as certain as emendations can be in such a passage: the result is, I conceive, striking".

In the first of the four sections into which the book is divided—the only part of the work, by the way, that is covered by this review—Mr. Walker coins four words in making his emendations: ἀμέροπος (Fragments 67, 210), ἀνδρωφελής (163), αἰνός (172), and ἐπτάνησ (228).

TRINITY COLLEGE, DURHAM, N. C. CHARLES W. PEPPLER

The Metropolitan Museum of Art. *Handbook of the Classical Collection*³. By Gisela M. A. Richter. Published by the Museum (1920). Pp. xxxiv + 278.

The original edition of this work I described in *THE CLASSICAL WEEKLY* 11.200 (April 29, 1918) as a book which would appeal to every lover of the Classics, and as a work written by a scholar who knows, with intimacy born of long association, whereof she writes.

In the second edition, printed in April, 1918, two pages of Addenda and Corrigenda were included.

In the third edition, a few more items have been added to the list of Addenda; the Corrigenda have been embodied in the text, together with a number of further corrections.

The book, then, is, substantially what it was in the original edition. Until it becomes possible to reset the entire book, students who wish to keep themselves thoroughly abreast of the current condition of the Museum must consult the articles on Accessions to the Classical Collections, which are constantly appearing in the *Bulletin of the Metropolitan Museum of Art*. Lists of these have been printed, from time to time, in *THE CLASSICAL WEEKLY*, under the caption *Classical Articles in Non-Classical Periodicals*.

C. K.

Modern Greek Stories. Translated by Demetra Vaka and Aristides E. Phourides. New York: Duffield and Company (1920). Pp. 270.

The contents of this volume are as follows:

Sea, by A. Karkavitsas (23-53); The Sin of My Mother, by George T. Bizyenos (57-89); The God-Father, by George Drosines (93-101); Mangalos, by Gregorios Xenopoulos (105-129); Forgiveness, by

Iakovos Polyas (133-154); Angelica, by Argyres Eftaliotes (157-170); A Man's Death, by Kostas Palamas (173-218); The Frightened Soul, by Thrasyvoulos Kastanakis (221-233); She That Was Home-sick, by A. Papadiamantes (237-270).

In the Prefatory Note it is explained that Messrs. Polyas, Bizyenos, and Papadiamantes are dead. To the work of Kostas Palamas, *Life Immovable*, as translated by Professor Phoutrides, attention was called, in a review by Professor D. M. Robinson, in *THE CLASSICAL WEEKLY* 15.92-94. In the volume under review the story entitled *Forgiveness* is the oldest in the selection; the most recent tale of the collection is *The Frightened Soul*, which appeared in the pages of a Greek magazine in Constantinople, started after the occupation of the city by the Allies in 1918.

Mr. Vaka translated three stories, *The Sin of my Mother*, *The God-Father*, and *She That Was Home-sick*. The rest were translated by Dr. Phoutrides.

I commend these stories warmly to all who are interested in any way in the literature of modern Greece.

C. K.

The Case for Latin in Secondary Schools. By J. W. Mackail. London: John Murray (1922). Pp. 31.

Professor Mackail begins his pamphlet, *The Case for Latin in Secondary Schools*, by stating its purpose. It is meant to

... set out, briefly and simply, for the use not merely of those engaged in organising, carrying on, and improving the work of national education, but of ordinary people, and particularly of parents, the case for Latin in Secondary Schools; that is to say, in schools which, as defined by the Board of Education, offer a course of general education suitable for pupils of an age-range extending from 12 to 17 at least.

Professor Mackail asks his readers to note in particular three points, and to keep them in mind throughout. (1) He deals only with Latin. The case for Greek, he thinks, is a different thing, and so, to avoid confusion, he does not deal with it at all. (2) He deals only with Latin in the Secondary Schools. (3) Secondary Schools are Schools both for boys and for girls. He takes it for granted that, "with both sexes alike, the object aimed at by education is equipment and preparation for a life of full success".

I am very glad indeed that the American Classical League has undertaken to distribute this publication as widely as possible in the United States. Single copies may be obtained from the Secretary of the League, Professor Shirley H. Weber, Princeton University, Princeton, New Jersey, at 25 cents; 10 copies may be obtained for \$1.00.

Since the pamphlet is so readily available to all who are interested, I will content myself with giving here an outline of its contents:

I. The Case in Summary (6-7); II. The Function of the Secondary School (7-8); III. Conflicting

Claims (8-9); IV. Language (9-10); V. The Importance of Latin for English (10-11); VI. The Fallacy of Compulsion (11-12); VII. The Alleged Undue Predominance of Latin (13-14); VIII. Practical Education (14-15); IX. What is the Use of Latin? (15-19); X. Objections to Latin (19-25); XI. The Doctrine of Substitutes (25-26); XII. What is Practicable (26-28); XIII. Grounding and Smattering (28-29); XIV. Reasons for Confidence (29-30); XV. Summary (30-31).

The objections to Latin considered are six in number, as follows: (1) Latin is a dead language (20); (2) Latin is the hall-mark of a social class (20-21); (3) There are not competent teachers (21-22); (4) Boys do not want to learn Latin (22); (5) Most boys who begin Latin in School will drop it when (or before) they leave School, so that the time spent on it is mere waste (23-24); (6) They have no room for Latin in their time-tables already overcrowded (24-25).

C. K.

TWO CLASSICAL PLAYS IN ENGLISH AT BROWN UNIVERSITY

Within the last year, at Brown University, the *Phormio* of Terence and the *Oedipus Rex* of Sophocles, the former in an English version prepared by a member of the Latin Department of the University, the latter in Sir Richard Jebb's translation, were acted by the students of the dramatic organization known as the Sock and Buskin.

The initiative was taken by the students. They asked for, and received, of course, the advice and enthusiastic support of the Departments concerned.

The plays were pretty freely cut, to avoid tediousness, and simplified, for example, by the reduction of the Greek chorus to two effective lyric readers. Some effects no doubt were lost; but there was some gain through the fact that the plays were acted by the best dramatic talent in the College and not by such actors as happened to be studying Greek or Latin.

The *Phormio* was produced a second time, the evening before Commencement, on the campus, in front of the classic porch of the John Carter Brown Library, before a growing and not a dwindling audience. The young actors rendered their parts with dash and finish, and gave life and reality to the old play, much to the surprise and more to the delight of the audience.

Even after this gratifying success, the Sock and Buskin, approached with awe and some misgiving the rendition of the *Oedipus Rex*. A College Dramatic Club finds some things beyond its means and powers. It was absolutely impossible, for instance, to get and train singers and musicians, as singers and musicians were trained for the Harvard production of this play some forty years ago. Hence, a careful solo recitative and response were substituted for the majestic and complicated strophe and antistrophe of the original. The effect was a bit thin, but not ridiculous. The musical accompaniment consisted of adaptations of the most ancient solemn airs in existence.

A religious solemnity was felt throughout, the result of an unhurried but unhesitating movement that surprised the audience. A statuesque poise was maintained, but emphasis was never lost in smoothness.

It is highly gratifying, in these days when some are skeptical about student taste, to find a group of College men willing to work so hard and in so broad a spirit to bring before their public the best and most significant things in dramatic art, be they new or old.

BROWN UNIVERSITY

JOHN FRANCIS GREENE